

Penn and Liberty Avenues ( Commercial Buildings)  
(Arbuthnot Building)  
719-721 Liberty Avenue  
Pittsburgh  
Allegheny County  
Pennsylvania

HABS No. PA-5152-D

HABS.  
PA,  
2-PITBU,  
46-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY  
MID-ATLANTIC REGION NATIONAL PARK SERVICE  
DEPARTMENT OF THE INTERIOR  
PHILADELPHIA, PENNSYLVANIA 19106

HABS  
PA  
2-PITBU,  
46-

**HISTORIC AMERICAN BUILDINGS SURVEY**  
**PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)**  
**(Arbuthnot Building)**

HABS No. PA - 5152D

Location: 719 - 721 Liberty Avenue  
Pittsburgh, Allegheny County, Pennsylvania

Quadrangle Name: Pittsburgh West/Pittsburgh East  
Quadrangle Scale: 1:24,000

UTM References:

- a. Zone: 17 Easting: 584700 Northing: 4477110
- b. Zone: 17 Easting: 584690 Northing: 4477170
- c. Zone: 17 Easting: 584830 Northing: 4477220
- d. Zone: 17 Easting: 584860 Northing: 4477140

Present Owner: Public Auditorium Authority of Pittsburgh

Present Occupant: Vacant

Present Use: Vacant

Significance:

The Arbuthnot Building stands as a monument to the Arbuthnot-Stevenson Company, a wholesale dry-goods firm that ranked among the best known in its trade in nineteenth century western Pennsylvania. Moreover, its presence at 719 - 721 Liberty Avenue since the 1870s and decisions to build larger stores at Penn Avenue and Eighth (1891) and the old Liberty Avenue site (1893), reflected the company's commitment to upgrading the Penn-Liberty produce commission district into a more fashionable shopping and office center. In addition to its commercial significance, the Arbuthnot Building holds architectural importance as the work of Charles Bickel, one of Pittsburgh's most popular architects of the period.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1893

Pittsburgh Bureau of Building Inspection, Yearly Docket of Building Permits, Volume 10, 12 July 1893.

Philadelphia Real Estate Record and Builders Guide, Volume 7, No. 46, 16 November 1892, announcement that Arbuthnot beirs will erect a large nine story building for business purposes.

2. Architect: Charles Bickel

Charles Bickel's biography has been recorded amply in the History of Pittsburgh and Environs, 1922 (pp. 255-56), and History and Commerce of Pittsburgh and Environs, 1893-94 (p. 171). Bickel, born in Columbus, Ohio, in 1852, was educated in the public schools, then spent six years in Europe studying architecture at the Karlsruhe Polytechnic Institute and the University of Nuremberg. He began his practice in Pittsburgh in 1885 and for a short time, worked in partnership with John P. Brennan. Bickel was on his own in 1893 when he deaigned the warehouse for the Arbuthnots. According to his biographers (History of Pittsburgh and Environs), Bickel "did probably more work than any other architect in the state of Pennsylvania, his plans averaging yearly close to \$3,000,000 in building construction or about \$100,000,000 for the period of his activity in this field." Among the more noteworthy buildings of his career were: the German National Bank, Harper Building, the Kaufman Stores, the Duquesne National Bank, the great atructure of the Pittsburgh Terminal and Warehouse Company, and numerous ten- and twelve-story office and commercial bnildings in Pittsburgh and various cities in Pennsylvania. Towards the end of his career (d. 1921) Bickel served as city architect, designing numerous public buildings including the Public Safety Building and several police stations. Bickel was a member of the American Institute of Architects.

3. Original and subsequent owners:

References to the chain of title to the land upon which the structure stands are in the Office of the Recorder of Deeds, Allegheny County Courthouse Annex, Pittsburgh, Pennsylvania.

- 1871 Deed, February 28, 1871, recorded in Volume 268, pages 504 - 06.  
John Hays to Charles Arbuthnot.
- 1912 Deed, June 20, 1912, recorded in Volume 1739, pages 476 - 77.  
Wilson S. and Caroline B. Arbuthnot, Sarah Arbuthnot Robinson, Thomas S. Arbuthnot, Wilson S. McClintock, Charles A. McClintock, Rachel McClintock Straub and Walter, her husband, to Morris Kaufman.
- 1921 Deed, April 29, 1921, recorded in Volume 2056, pages 613 - 15.  
Edgar J. Kaufman, Betty Kaufman, and Union Trust Co. of Pittsburgh, executors and trustees for Morris Kaufman, deceased, to Rudolph H. and Marie R. Wurlitzer.
- 1932 Deed, March 30, 1932, recorded in Volume 2568, pages 706 - 07.  
Rudolph H. Wurlitzer and Marie R., his wife, to Wurbild Corp.
- 1938 Deed, December 21, 1938, recorded in Volume 2616, pages 211 - 12.  
Wurbild Corp. to The Rudolph Wurlitzer Co. of Pennsylvania.
- 1943 Deed, March 26, 1943, recorded in Volume 2754, pages 547 - 48.  
The Rudolph Wurlitzer Co. of Pennsylvania to Edward J. Eggleston and Louis Weisa.
- 1946 Deed, June 3, 1946, recorded in Volume 2905, pages 264 - 65.  
Edward J. Eggleston and Fanny, his wife, and Louis S. Weiss and Grace, his wife, to Adolph Schoenbrun and Fannie, his wife.

PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)  
( Arbuthnot Building )  
HABS No. PA - 5152D  
(Page 4)

- 1948 Deed, May 20, 1948, recorded in Volume 2987, pages 528 - 29.  
Adolph Schoenbrun and Fannie, his wife, to Benjamin Rosenahine.
- 1952 Deed, June 2, 1952, recorded in Volume 3227, page 104.  
Adolph Schoenbrun and Fannie, his wife, to Joseph Elias and Pauline, his wife, half interest, and Milton Farkas and Eva, his wife, half interest.
- 1955 Deed, July 27, 1955, recorded in Volume 3535, pages 49 - 52.  
Joseph Elias and Pauline, his wife, half interest, and Milton Farkas and Eva, his wife, half interest, to 719 Liberty Avenue Corp.
- 1984 Deed, June 19, 1984, recorded in Volume 6890, pages 191 - 222.  
719 Liberty Avenue Corp. to Public Auditorium Authority of Pittsburgh.

4. Builder, contractor, suppliers: A & S Wilson Co.

A & S Wilson Co. played a significant role in shaping the skyline of Pittsburgh. Alexander and Samuel Wilson, who began their building operations in this city as carpenters in 1852, ran a progressive business, keeping up with and mastering improvements in construction technology. Upon Samuel Wilson's death in 1891, his sons Adam and Charles J., took over the business which was incorporated in 1902. The firm was among the early builders of Pittsburgh's skyscrapers, including the nine-story Arbuthnot Building in 1893, and the Keenan Building at 643-47 Liberty (1906-08).

5. Original plans and construction:

The Arbuthnot Building was built as a nine-story warehouse on a stone foundation with steel girders carried on brick walls and piers and a rock-faced ashlar skin fronting the Liberty Avenue facade. The structure occupied all of its 30 by 110 foot site and was constructed at an estimated cost of \$47,000. In plan, the Arbuthnot Building was organized into clear span open loft space with an elevator and stair in the front third of the warehouse, and a freight elevator at the rear, all along the west wall.

6. Alterations and additions:

The Arbuthnot Building has retained an excellent level of its historic architectural integrity at the upper floors, with exterior alterations being confined to the lower two-story shopfront. The interior, especially the first floor, has been altered to accommodate the various commercial tenants throughout the years.

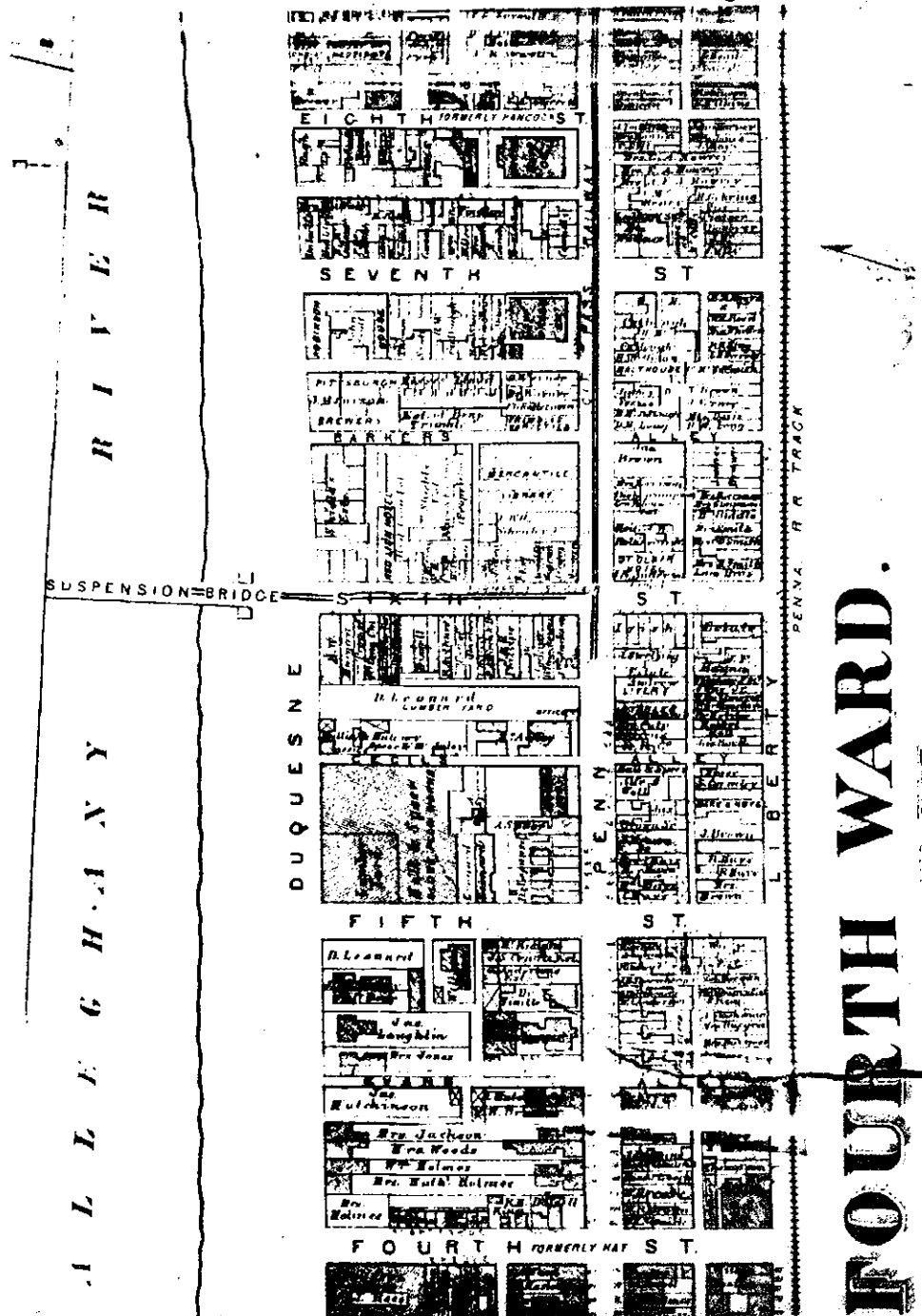


Fig. 1. Penn/Liberty area in 1872, from: G.M. Hopkins, Atlas of the Cities of Pittsburgh, Allegheny and Adjoining Boroughs, Philadelphia, 1872, plates 22,23.

PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)  
 ( Arbuthnot Building )  
 HABS No. PA - 5152D  
 (Page 7)

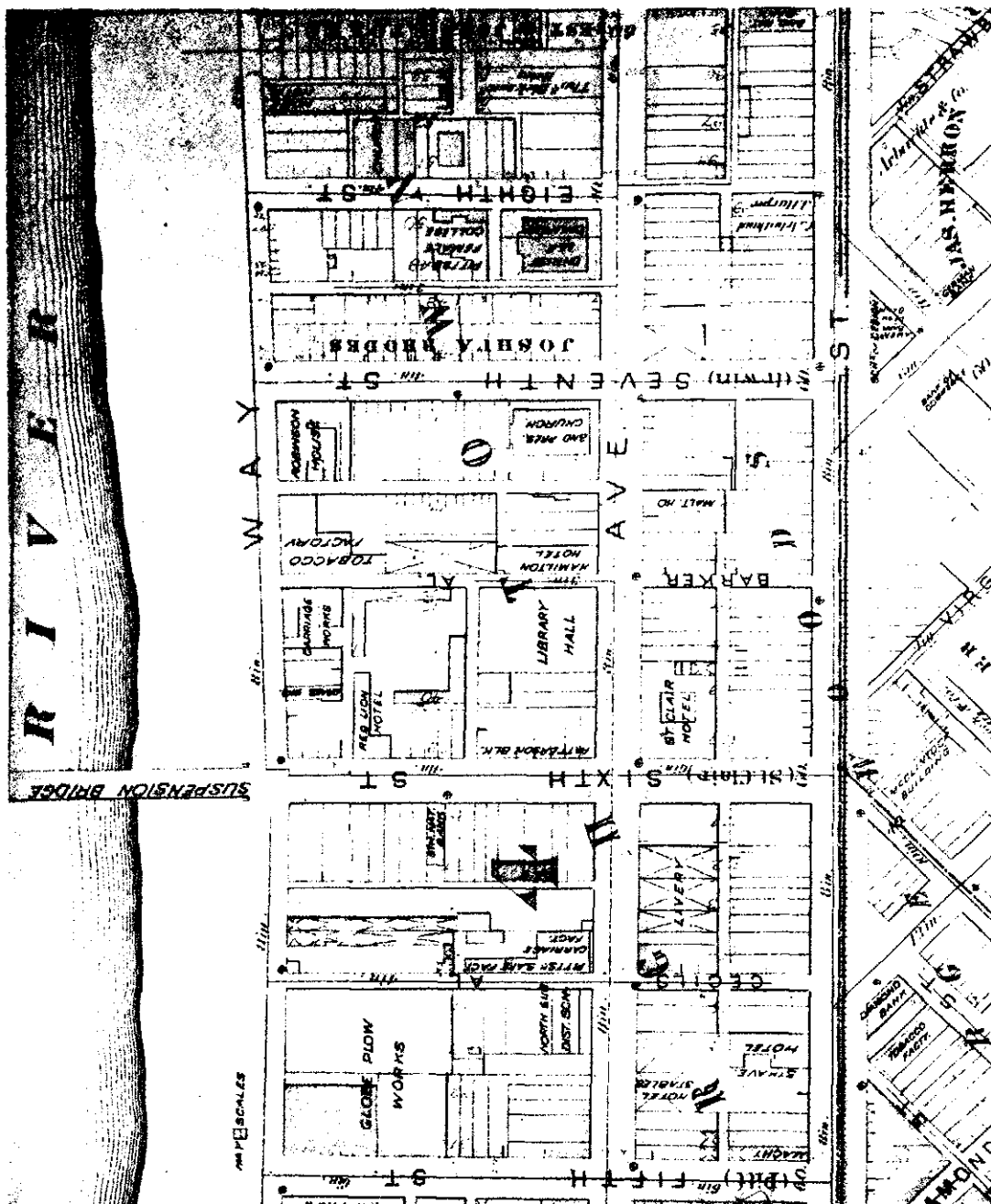


Fig. 2. Penn/Liberty area in 1882, from: G.M. Hopkins, Atlas of the Cities of Pittsburgh and Allegheny, Philadelphia, 1882, plate 1.



PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)  
 (Arbuthnot Building)  
 HABS No. PA - 5152D  
 (Page 8)

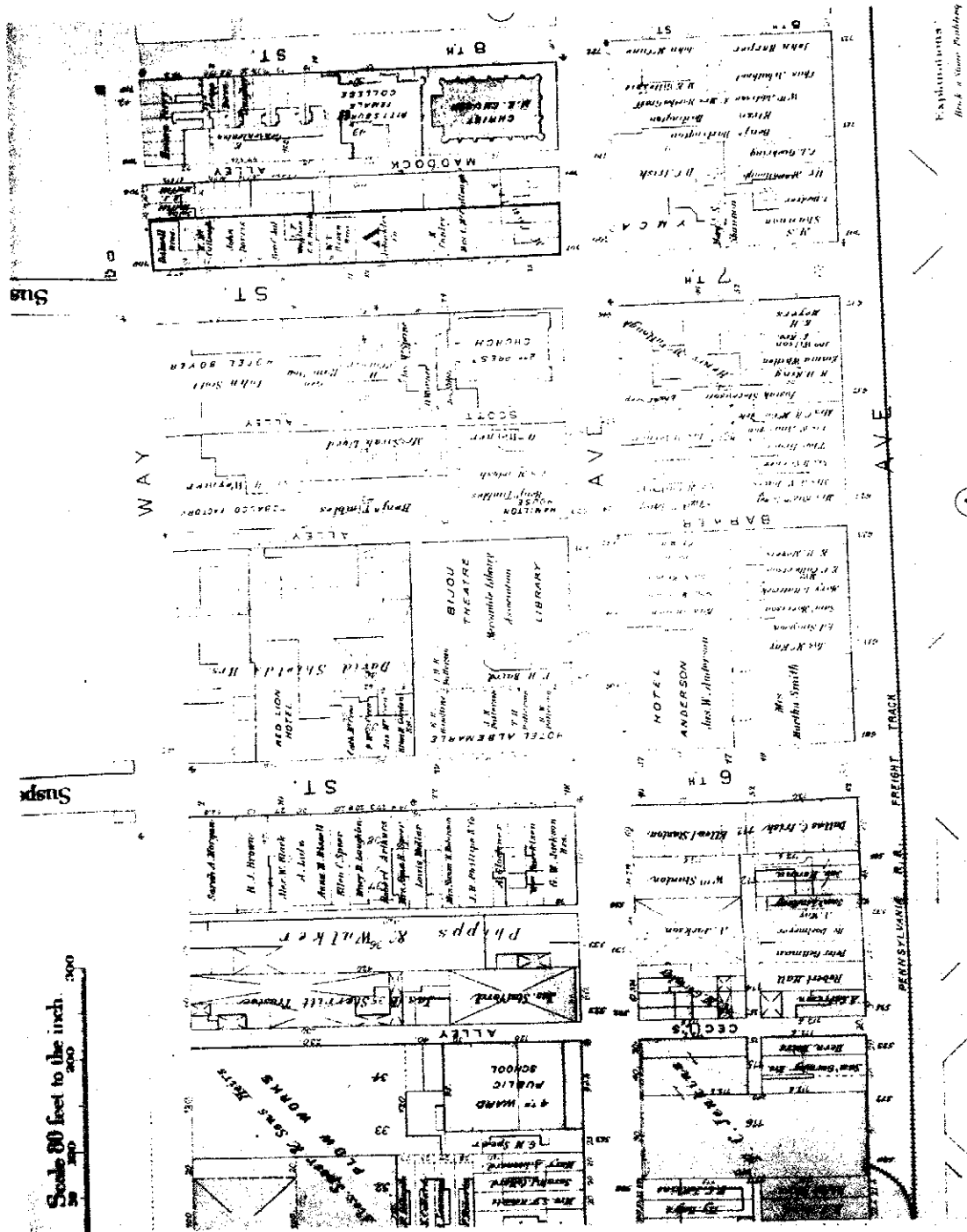


Fig. 3. Penn/Liberty area in 1889, from: G.M. Hopkins, Atlas of the City of Pittsburgh, Philadelphia, 1889, Vol. 1, plate 5.

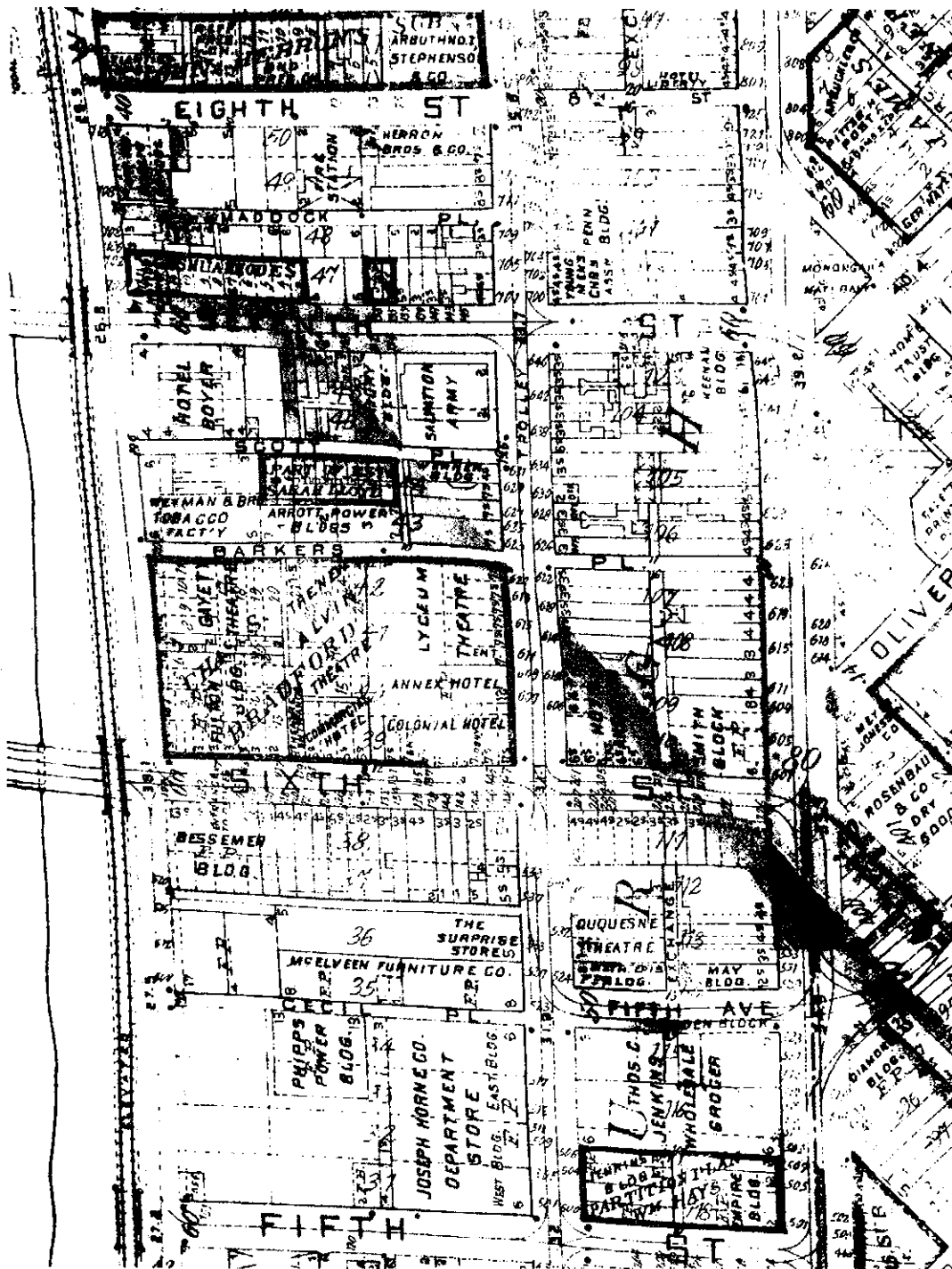


Fig. 4. Penn/Liberty area in 1910, from: G.M.Hopkins,  
 Map of Greater Pittsburgh, PA, Philadelphia, 1910, plate 1.

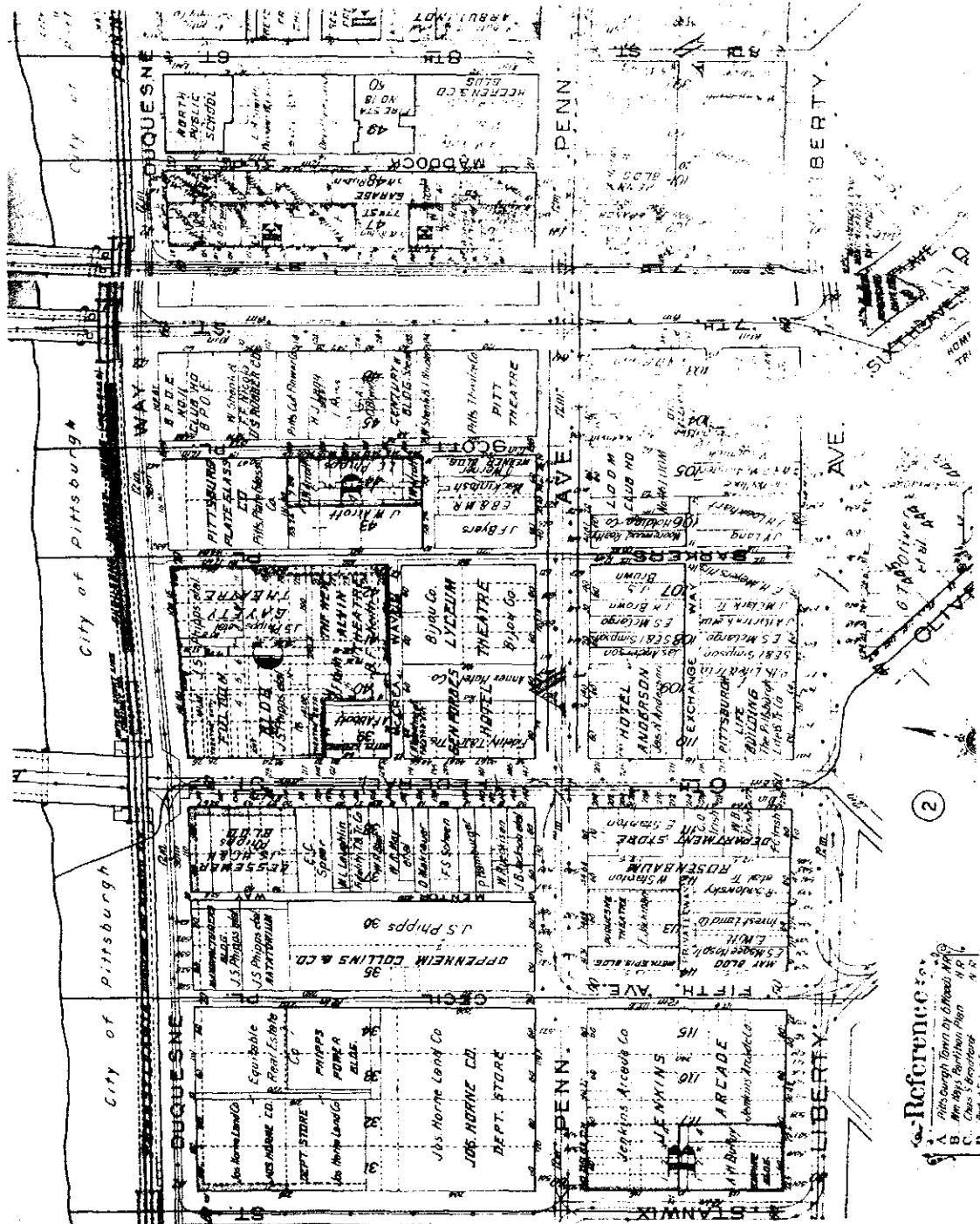


Fig. 5. Penn/Liberty area in 1923, from: G.M. Hopkins, Real Estate Plat Book of the City of Pittsburgh, Philadelphia, 1923, Vol. 1. plate 4.

PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)  
 (Arbuthnot Building)  
 HABS No. PA - 5152D  
 (Page 11)

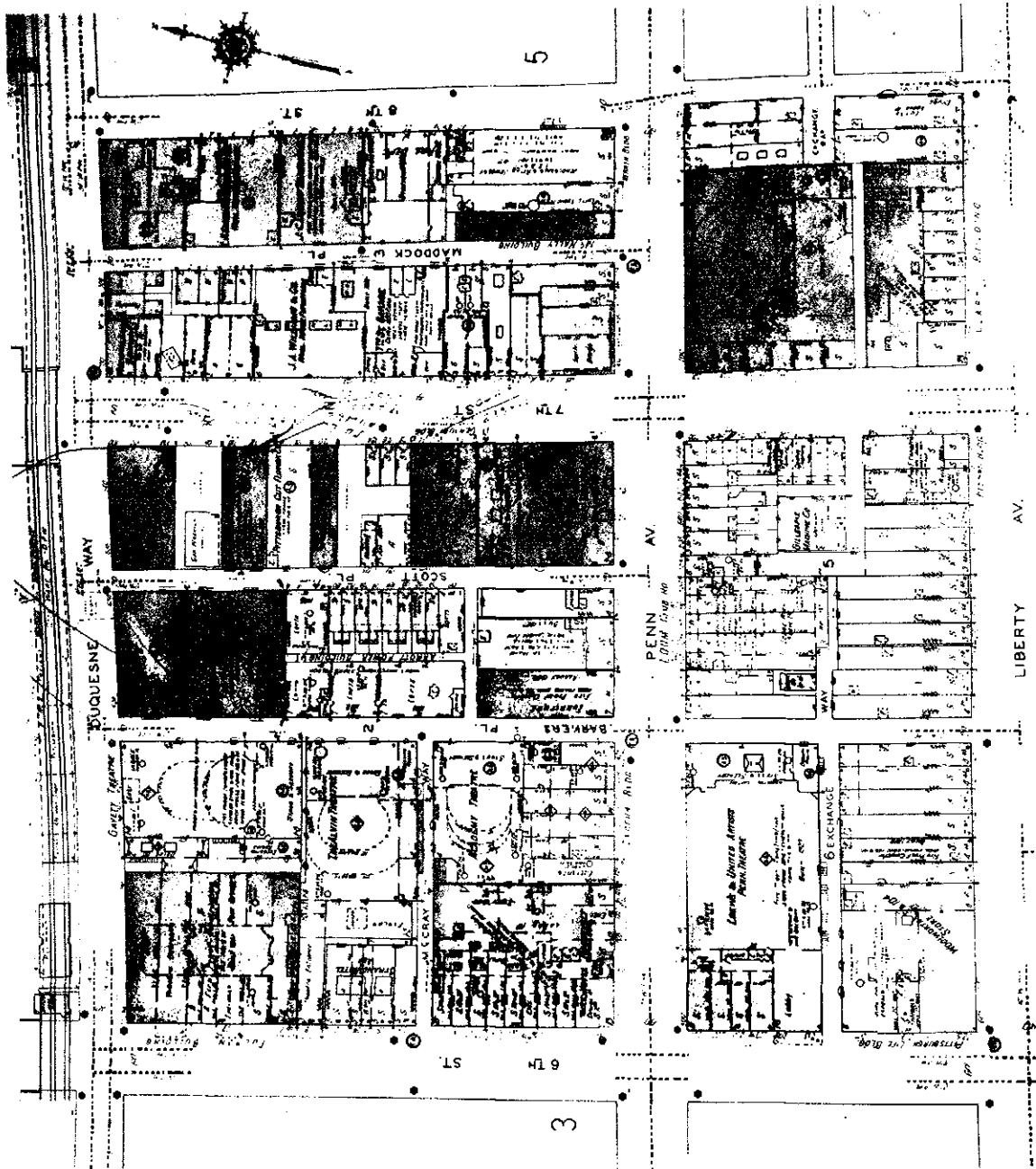


Fig. 6. Penn/Liberty area in 1927, from: Sanborn Map Company,  
Insurance Maps of Pittsburgh, New York, 1927, Vol. 1, plate 4.

B. Historical Context:

During the latter half of the nineteenth century, produce commission houses fronted by shed porches and delivery wagons, dominated the streetscape of Penn-Liberty, between Sixth and Eleventh streets. The freight lines of the Pennsylvania Railroad ran along Liberty Avenue from 1851 through the 1880s, making the area a logical location for Old World-style street markets. A passenger railway operated along Penn Avenue as early as 1859, but comfortable and convenient passenger transportation into the district was not fully realized until the early 1890s when the Liberty Avenue freight line was replaced by street car lines. In part, this development set the stage for the area's commercial, civic and cultural renaissance of the next two decades. A second important factor was the construction of new mercantile warehouses such as the Harper Building and the commitment to the region of wholesale and retail dry goods merchants, such as Joseph Horne, The Rosenbaum Company, and Arbuthnot-Stevenson. They had operated their stores in the neighborhood throughout the 1870s and '80s, built more commodious and luxurious quarters in the 1890s and early twentieth century. With the apparent success of the downtown shopping center, hotels, theaters and clubs soon burgeoned, creating a distinct urban role for the Penn-Liberty area. However, in the 1950s and '60s redevelopment efforts and an increased focus towards areas outside the downtown contributed to the erosion of this commercial and entertainment core.

The Arbuthnot-Stevenson Company was established in 1843 by Charles Arbuthnot, Sr., who opened a wholesale dry goods business at the corner of Wood and Diamond streets. In 1871 he purchased 719 - 721 Liberty Avenue, where he built or occupied what was likely a three or four story building. Arbuthnot took on various partners throughout his early years in business, including John G. Stevenson in 1882. The firm built a warehouse at Penn Avenue and Eighth Street in 1891, designed by John Fraser, then in 1893, commissioned architect Charles Bickel to replace the Liberty Avenue store with a nine-story warehouse. This building advertised lamps, glassware and Queensware in an 1899 photograph. The Arbuthnot-Stevenson Company continued to expand, building an addition to the 1891 warehouse at 811 Penn Avenue (1907) and trading under that name until the 1940s, although no longer in the downtown.

PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)  
(Arbuthnot Building)  
HABS No. PA - 5152D  
(Page 13)

Charles Arbuthnot's heirs sold the Liberty Avenue building in 1912, fittingly to Morris Kaufmann of another important dry goods family business. Upon Kaufmann's death, the Wurlitzers purchased the Arbuthnot Building which for approximately two decades, was known as the Wurlitzer Building where musical instruments were sold. In 1935 Yawman and Erbe, manufacturers of office supplies, and Joseph F. Barth, physical culture, leased space. The Wurlitzer Building was subdivided further in 1940 for the Odd Fellows Temple Association of Pittsburgh, Inc., Martha Rose Dance Studio, Royal and Ancient School of Golf, General Office Equipment Corp, (until the 1980s), and several opticians. Among the other tenants to occupy the Arbuthnot/Wurlitzer Building were the Franklin Dental Technicians School (1946); Tailoring School of Pittsburgh (1949); Fred Astair Dance Studio (1952); and Peter Muller-Munk Associates, industrial design, drafting, and display (1961).

For further information on the Penn-Liberty area, see

LOYAL ORDER OF MOOSE BUILDING (Moose Hall)	HABS No. PA-5149
WALLACE AND MCALLISTER BUILDINGS	HABS No. PA-5150
KINGSBACHER'S	HABS No. PA-5151
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)	HABS No. PA-5152
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (McCormick Building)	HABS No. PA-5152-A
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (King Building)	HABS No. PA-5152-B
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (Whitten Building)	HABS No. PA-5152-C
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (Harper Building)	HABS No. PA-5152-E
PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS) (Lipson Building)	HABS No. PA-5152-F



Fig. 7. Arbuthnot and Harper Buildings, 719-21 and 723-5 Liberty Avenue,  
from: Art Work of Pittsburgh, Pittsburgh, W.H. Parish Publishing Co.  
1893.

PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)  
(Arbuthnot Building)  
HABS No. PA - 5152D  
(Page 15)

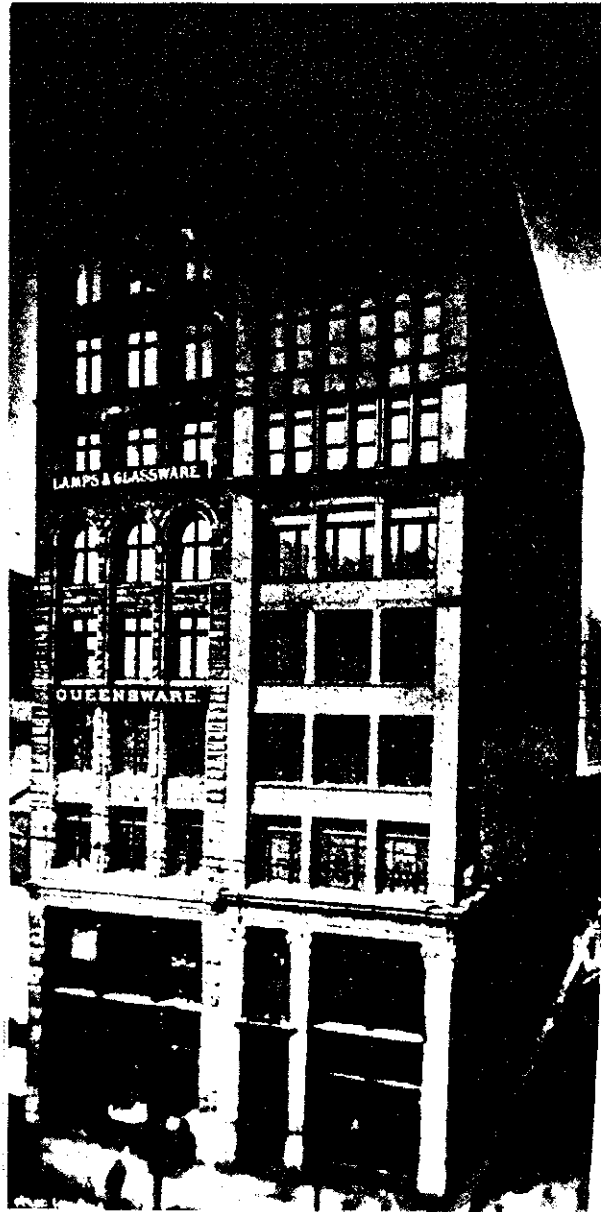


Fig. 8. Arbuthnot and Harper Buildings in 1899, from 100 Views of Pittsburgh, H. Hammond Hook and Co. Pittsburgh, 1899.



PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)  
(Arbuthnot Building)  
HABS No. PA - 5152D  
(Page 16)

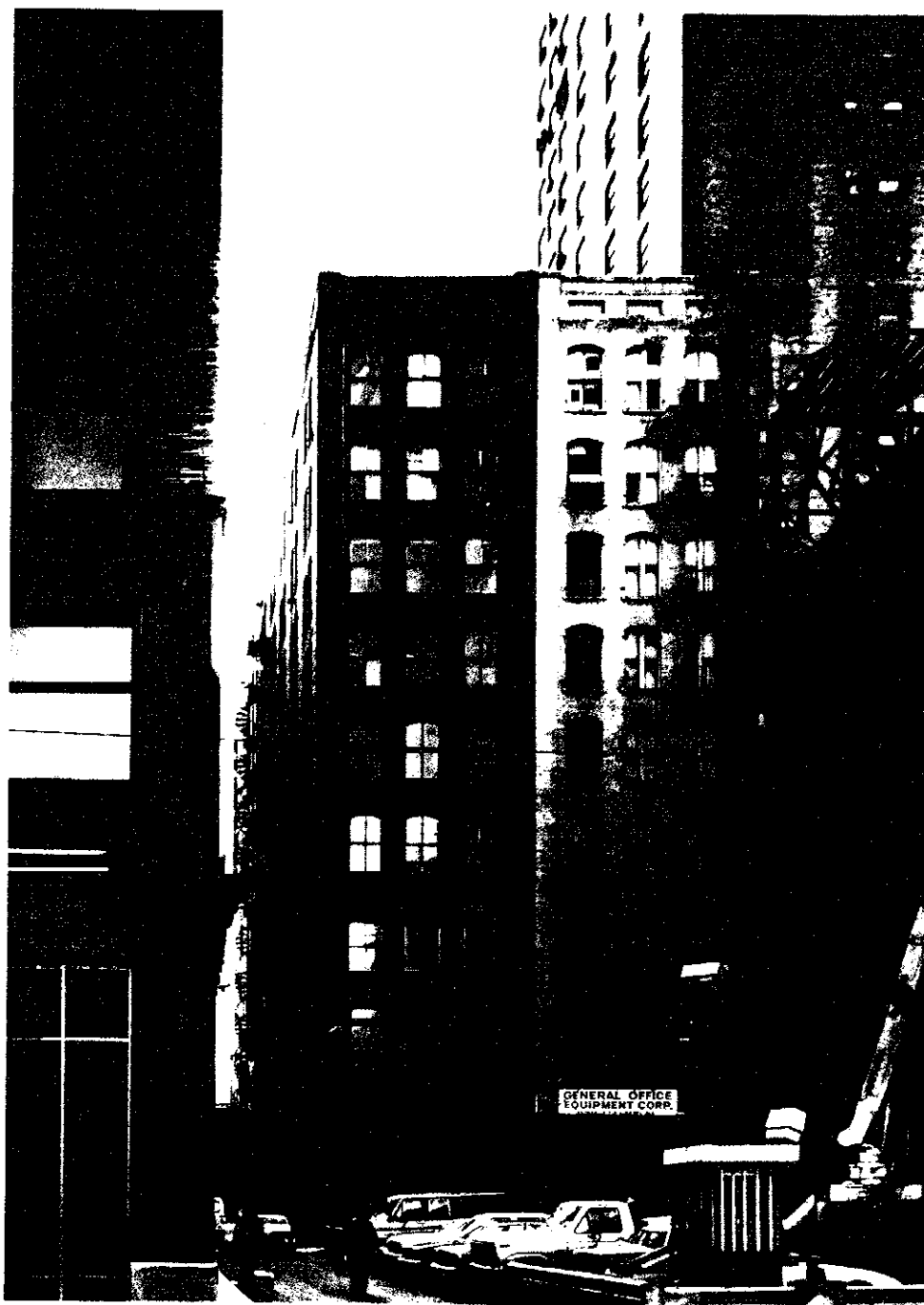


Fig. 9. Rear of 719 and 723 Liberty Avenue, looking South from Penn Street, Photo: George E. Thomas, Clio Goup, Inc. 1985.

## PART II. ARCHITECTURAL INFORMATION

### A. General Statement:

#### 1. Architectural character:

The building for the Arbuthnot estate, with its neighbor at 725 Liberty marks the impact of the Richardsonian Romanesque on the commercial architecture of Pittsburgh. With the recent completion of Richardson's Allegheny County Courthouse, Pittsburgh architecture began to incorporate motifs from the Bostonian's work, replacing the coloristic detail and spiky forms of iron trimmed, brick Victorian, with contrasting hold simplifications of form and color. The Liberty Avenue facade is derived from the composition of the Allegheny Courthouse tower, with tall pilaster-like piers joined by arches at the sixth and ninth stories, each capped by massive dentil courses. The two-story base followed more conventional shopfront norms, though it was framed on either side by massive rock-faced piers. With its nearly story-high dentilled cornice, the Arbuthnot building was one of the first commercial designs of Liberty Street to make the transition to high architecture.

By contrast, the rear conformed to older patterns of commercial architecture: brick walls penetrated by segmentally arched windows rise from a stone foundation. The industrial character of the rear conformed to the loft-like space of the interior, which was a simple clear span volume interrupted only by the elevator, stair, and bathroom core toward the front, and the freight elevator and bathroom at the rear.

#### 2. Condition of fabric:

The Arbuthnot Building remains in good condition, with few significant changes to the principal facades -- with the notable exception of the first story which was altered in this century. With the exception of the first story, the interiors presumably were without significant architectural character, and therefore were capable of an infinite variety of functions, which have included offices, retail space, a dance studio, schools of dentistry and tailoring, and other assorted uses. The recent interior finishes of the General Office Equipment Company

covered the windows of the front behind drywall partitions, but left the original fenestrations intact. Since the building has been vacant, the copper pipes and other materials of value have been stolen, markedly lowering the condition of an otherwise sound late-nineteenth century commercial building.

B. Description of Exterior:

1. Over-all dimensions:

The Arbuthnot Building occupies 100-percent of its site, a property 30 feet wide and 110 feet deep. A Sanborn's Atlas plate lists the height at the front as 125 feet, to the top of the cornice above the ninth story.

2. Foundations:

The foundations, which are clearly visible in the basement, consist of massive blocks of rock-faced ashlar on the sides, and piers at the front and rear where the building basement opened into subterranean vaults. The front sidewalk is carried on badly eroded steel beams, that span from the foundation to a surface; the rear vault is spanned by a badly eroded reinforced concrete beam, which is presumably a later addition.

3. Walls:

Above the atone foundation, Cyclopean blocks of stone were laid in regular courses to the level of the steel beams that carry the framing of the first floor. Brick walls, punctuated by piers spaced 17 feet on center, rise the full height of the building, diminishing in width every few stories from 20 inches for the lower two stories, to 16 inches for the next two to 12 inches for the top five stories. Those walls were of common bond with header courses at regular intervals.

The Liberty Avenue facade, by contrast, is sheathed in rock-faced ashlar that rises the full nine stories as piers on the sides. Above a massive spanning lintel (presumably carried on a steel beam) at the second story, the facade is subdivided into three registers of windows by rock-faced piers that are capped with Richardsonian capitals carrying arches at the sixth story and at the ninth story. Windows are typically rectangular in

shape, and are headed by ashlar spandrels at the third, fourth, fifth, and eighth stories, but are round-headed at the sixth and ninth stories. The seventh floor is treated as a separate rectangular story, framed by smooth dressed stone, and capped by a cornice that carries the top two stories, and repeats the compositional relationship of the lower six stories. A massive stone cornice carved into rows of dentils below a frieze caps the facade. It should be noted that the stone was, according to early views quite light in tone, and has apparently been painted a battleship gray. The rear wall, by contrast, is of plain brick construction with segmental arched windows, reiterating the tripartite subdivision of the front.

4. Structural system, framing:

The structural system of the building is a curious hybrid of old and new systems. The walls are of masonry, articulated by piers that mark the 17 foot structural bay. Transverse steel beams span the building and carry closely spaced 3 by 12 joists, 12 inches on center. The front wall presumably has a steel lintel at the second story above a recessed shopfront of the original base. Evidence is unavailable at this writing to determine whether the building was a true iron frame, with steel columns carrying steel beams, or whether the load is carried on brick piers. In similar situations on nearby properties that have been demolished, steel columns, can be seen embedded in the masonry walls, and it would be logical to assume that a similar construction system would have been used here. In December 1909, the architects of Pittsburgh were trying to get relief from archaic building regulations that still did not recognize steel curtain wall construction (Pittsburgh Gazette Times, 19 December 1909, p. 1).

5. Openings:

a. Doorways and doors:

Though the shop front of the lower two stories has been altered, photographs from 1893 during construction show a slightly recessed first story carrying the second floor on deep brackets. Stone jambs continued the compositional lines of the facade, from the first floor piers, up into the piers of the upper stories. Glazed, large paned bulk windows on the center and right bay opened the interior to passers-by, while the door to the store was on the left. This has been replaced by a modern glass storefront system, and door.

b. Windows and shutters:

On the upper levels, windows are typically a pivot sash, below an operable transom. Rear windows are one over one, double hung, separated by a central mullion, within a single segmental headed opening.

6. Roof:

The roof is a flat, built up roof, that slopes from front to rear. Access is provided by a roof hatch from the stair hall, and from a rear, spiral metal fire escape attached at the northwest corner. A simple metal flashing caps the upper masonry at the rear. A water tower and elevator penthouses, break through the roof.

(Arbuthnot Building)

(Page 21)



PA.

C. Description of Interior:

1. Floor plans:

The floor plan of the Arbuthnot Building is essentially a single volume, interrupted by a pair of service cores on the west wall, leaving the remainder of the space open. Near the entrance is the elevator, which is adjacent to the stair which in turn is adjacent to the bathroom. At the rear of the building is a freight elevator which is placed near the rear freight door, with a restroom for the building manager. between it and the rear wall, and a sa stair to the basement on the opposite side.

a. Basement

The basement is longer than the upper levels of the building because it was extended at each end by vaults out under the front and rear sidewalks. In the front third of the basement, adjacent to the elevator base, is a masonry, fireproof safe, with railroad track structure carrying segmented masonry vaults as a fireproof ceiling. A double iron door, the outer one of insulated iron, with a massive lock assembly secured the safe. It is labeled on the exterior "Barnes Safe and Lock Co. Pittsburgh", and is decorated with Eastlake ornament below a bandsome oil painting (on the iron) of an ancient oak tree in a stormy setting, presumably an allegorical comment on the virtues of the safe. The steel beam construction of the building is much in evidence at this level.

b. First Floor

The first floor is entered through a modern glass office door, into a lobby that provided access to the upper levels, both by elevator, and by a corner stair that leads to the public stair. On the right side, a glass partition provides access to the first floor space. That space had been much altered, and last was refurbished in drywall with a suspended ceiling, suitable to the office groupings sold by the office equipment company.

At the rear, a partition separated the freight elevator and entrance, and the rear stair to the basement from the front.

c. Upper Stories

The upper eight stories are essentially similar loft spaces, with a passenger elevator in the first bay, the stair in the second bay, the bathrooms in the third and the freight elevator in the last bay. Floors were subdivided by modern partition systems as required by tenants, with little regard to the location of the steel beams.

2. Stairways and Elevators:

The elevators were presumably integral to Bickel's design, though the cars have been altered to automatic operation. The stair location, adjacent to the elevator was undoubtedly also original, but at a later date the stair was replaced in modern metal with a cement floor, presumably to meet changing fire code requirements. Its size, and configuration must also be taken to be original as well.

3. Flooring:

Floors were originally pine laid over the wood joists. In later years, some levels were covered with modern oak flooring, which has since been covered with linoleum tile, and wall to wall carpet.

4. Wall and ceiling finish:

Walls were probably unfinished both on the upper joists, with finishes applied by later tenants. Currently the lower levels are covered by wall board on studs framed out from the wall. The masonry is apparent on the top story.

5. Openings:

No original trim or doors survive, with the exception of the paneled door to the building manager's washroom. All other millwork has been removed, and typically has been replaced with hollow metal door jambs and modern flush doors. Windows and the original hardware are metal on the front and rear walls. The front windows are full height to the transom, in a pivoting sash for ease of cleaning at the sixth and ninth floors. The transom is round headed. Sills are plain wood. The rear windows are paired one over one sash on either side of a central pier.



6. Mechanical equipment:

Radiators placed in front of windows heat the interior. Air conditioning was added in the 1950s or 1960s, with one large unit in the basement for the lower stories.

D. Site:

The building occupies its entire site, between the adjacent and contemporary Harper building on the east, and the later Clark building of 1927. Early views show the west side to have been visible above the three story 1860s commercial buildings. No fenestration occurred there because of the likelihood of adjacent construction.

PART III. SOURCES OF INFORMATION

A. Early Views:

Art Work of Pittsburgh. Pittsburgh: W.H. Parish Publishing Co., 1893.

100 Views of Pittsburgh. H. Hammond Hook and Co., 1899.

B. Interviews:

Carolyn Boyce, Preservationist for Pittsburgh City Planning Department. Interview with George E. Thomas. Discussion of planning issues and proposed historic district.  
18 December 1984.

C. Bibliography:

1. Primary and unpublished sources:

Pennsylvania Historic Resource Survey Form, Office of Historic Preservation, PA Historical and Museum Commission, Harrisburg, PA.

Pittsburgh Bureau of Building Inspection, Building Permit Files, Public Safety Building, Pittsburgh, PA.

Pittsburgh Bureau of Building Inspection. Record Book of Alterations and Repairs, 1897-1914. Archives of Industrial Society, Hillman Library, University of Pittsburgh.

Pittsburgh Bureau of Building Inspection. Record Book of New Additions, 1896-1916. Archives of Industrial Society, Hillman Library, University of Pittsburgh.

Pittsburgh Bureau of Building Inspection. Yearly Docket of Building Permits, 1877-1916. Archives of Industrial Society, Hillman Library, University of Pittsburgh.

Recorder of Deeds, Allegheny Courthouse Annex, Pittsburgh, PA.

2. Secondary and published sources:

The Book of Prominent Pennsylvanians. Pittsburgh: Leader Publishing Co., 1913.

Corell, H.W. Pioneer Pittsburgh Concerns. Reprinted from Greater Pittsburgh, October 12, 1929.

History and Commerce of Pittsburgh and Environs. New York: A.F. Parsons Publishing Company, 1893-94.

History of Pittsburgh and Environs. New York and Chicago: The American Historical Society, Inc., 1922.

Hopkins, G.M. Atlas of the Cities of Pittsburgh and Allegheny. Philadelphia, 1882. plate 1.

Hopkins, G.M. Atlas of the Cities of Pittsburgh, Allegheny, and the Adjoining Boroughs. Philadelphia, 1872. pp. 22-23.

Hopkins, G.M. Atlas of the City of Pittsburgh. Philadelphia, 1889. Vol.1, plate 5.

Hopkins, G.M. Map of Greater Pittsburgh PA. Philadelphia, 1910. plate 1.

Hopkins Co., G.M. Real Estate Plat Book of the City of Pittsburgh. Philadelphia, 1923. Vol. 1, plate 4.

Lorant, Stefan. Pittsburgh: The Story of an American City. Second Edition. Lenox, MA: Authors Edition, Inc., 1975. p. 265.

Nevin, Adelaide Millier. The Social Mirror. Pittsburgh: T.W. Nevin, 1888. pp. 719 - 21.

Notable Men of Pittsburgh and Vicinity. Compiled by Percy F. Smith. Pittsburgh: Press of Pittsburgh Publishing Co., 1901.

Palmer's Pictorial Pittsburgh and Prominent Pittsburghers. Pittsburgh: R.M. Palmer, 1905.

Philadelphia Real Estate Record and Builders Guide.

R.L. Polk's Pittsburgh and Allegheny Directory.

R.L. Polk and R.L. Dudley's Pittsburgh, Allegheny and Allegheny County Business Directory.

Sanborn Map Company. Insurance Maps of Pittsburgh. New York, 1927. Vol. 1, plate 4.

The Story of Pittsburgh and Vicinity. Pittsburgh Gazette-Times, 1908.

D. Likely Sources Not Yet Investigated:

University of Pittsburgh, Photo Archives

Prepared by: George E. Thomas, Ph.D., and Carol A. Benenson  
Clio Group, Inc.  
15 February 1985

PART IV. PROJECT INFORMATION

The Allegheny International project is a continuation of the downtown redevelopment of Pittsburgh's Golden Triangle. Spurred by the success of the Heinz Hall complex, and motivated by the availability of the Stanley Theater, the Allegheny Conference commissioned Llewelyn-Davis/Hanna-Olin to prepare the Penn/Liberty Urban Design Study which was completed in late 1979. The consultants found the region to be underutilized, and proposed three focii -- a performing arts center, a

convention center, and the riverfront. Though buildings were often of high architectural character, changes in shopfronts had degraded the street level. Moreover, it was clear that as the effects of removing heavy industry from the river edge of the downtown continued to occur, the support zones that had developed to serve them in Penn/Liberty would become increasingly derelict. On the other hand, just as transportation had reshaped the region in the 1850s, it could be anticipated that the new subway would have a similar impact in the 1980s. The 600 and 700 blocks were found to have buildings of modest architectural interest -- with the exception of the Moose Hall, Kingsbacher's, and 631 - 633 Liberty, and recommendations were made that argued for the removal of many of those buildings to emphasize the area as a cultural center. It was assumed that in the end, while the Heinz Hall, Stanley Theater, and perhaps the Moose would stay, that the other buildings would be replaced by a larger office block fronting on Liberty Avenue.

Three years after the Llewelyn-Davis/Hanna-Olin study, newspaper stories reported the acquisition of property in the 600 block of Liberty and Penn avenues, by the operators of Heinz Hall, and in November of 1983 the Post Gazette reported that the Penn/Liberty project had been unveiled (19 November 1983). With Allegheny International as the prime mover two office towers would be erected, and the Stanley Theater would be restored. Land acquisition proceeded from 1980 until 1984, with the new owner being the Penn Liberty Holding Company or its subsidiaries.

In 1983 it became clear that the new project probably would cause the demolition of the Moose Hall while some concerns were expressed about the demolition of the adjacent shop buildings as well (Pittsburgh Post-Gazette, "Triangle Landmark May Affect Tower Plan" 30 November 1983). The Pittsburgh History and Landmarks Foundation dropped its opposition to the Moose Hall demolition in December of 1983 and on February 10, 1984, Louise Ferguson, Executive Director of the Foundation, announced their reasons. "Allegheny International would not go ahead with the Moose Building (in place on Penn Avenue)." The Post Gazette had already argued editorially "No Place for Moose" (5 December 1983), "What is clear is that the city stands to gain greatly from the construction of the new headquarters for Allegheny International, which will be a center for cultural as well as corporate activity. The Moose Hall should not be allowed to block that farsighted endeavor."

The final solution was a memorandum of agreement between the National Park Service, United States Department of the Interior, and the Pittsburgh Trust for Cultural Resources (Penn Liberty Holding Company), the Pittsburgh History and Landmarks Foundation, and the Pittsburgh Historic Review Commission to record the streetscape elevation of 631 -

PENN AND LIBERTY AVENUES (COMMERCIAL BUILDINGS)  
(Arhuthnot Building)  
HABS No. PA - 5152D  
(Page 28)

641 and 719 - 725 Liberty Avenue, the Moose Hall, and 636 Penn Avenue, and to provide individual elevations of 631 - 633, 637 Liberty and the elevation and plans of the Moose Hall. Sponsored by the Heinz Endowment, the drawings were produced under the direction of John Hnedak, Office of Cultural Programs, Mid-Atlantic Region, National Park Service, by Kingsland, Bauer, Havekotte, architects of Pittsburgh, PA, in the summer of 1984. Supervising architect was Roger L. Kingsland, and the buildings were measured and drafted by Philip J. Snyder and John A. Bertola. At that time, the buildings were also surveyed, and sketch plans and data on them were gathered. In the autumn of 1984, George E. Thomas, Ph.D. and Carol A. Benenson, M.S., of the Clio Group, Historic Consultants, surveyed the standing buildings, developed the research and historic background and prepared the written documentation. During this later phase of the project, Rebecca Trumball of the Office of Cultural Programs, National Park Service, assumed direction of the Penn-Liberty report.